

**ADD for next semester:  
SANCTIONS for plagiarism offenses, specific  
Henry James: A Concise Biography (Films on Demand)**

**Major American Authors, Realist to Modern (252.01)  
Spring 2013, MWF 11:00-11:50 pm, Curry 237**

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Office hours: MWF 12:00-1:45pm and by appointment



**Course description and Goals**

This course is an introduction to some of the most influential American writers from mid-nineteenth century to the 1950s. It aims to encompass a chronological range of literature while devoting ample time to selected individual authors. In our reading and writing, we will ask questions about the characteristics that distinguish American literature from literature written in England and elsewhere; study the major issues and debates of the period, as well as the various literary movements and schools that galvanized around them; and address the specific questions associated with literature as an art form and field of study. By the end of the semester, students will be able to (1) identify the unique style of each of the authors whom we will study, (2) write succinctly about those writers' styles and thematic concerns, and (3) consider the broader issues, aims, and cultural contexts of American literature in the late nineteenth, twentieth, and twenty-first centuries.

**Required Texts**

Each student must own the following texts, all of which are available at the UNCG Bookstore. If you obtain them elsewhere, please be sure to purchase the same editions; digital editions are not recommended and may be used only if they are paginated identically to the print editions used in class. If you have not obtained the texts by the third class meeting of the semester, your attendance grade will be penalized ½ point each day until you do; the same penalty will occur if you do not bring the required text to each class thereafter.

Baym, Nina, Ed. *Norton Anthology of American Literature*, vol. D only (8<sup>th</sup> Edition)  
Dickinson, Emily. *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Hachette Books)  
Emerson, Ralph Waldo. *Essays and Poems* (Barnes & Noble Classics)  
James, Henry. *The Turn of the Screw* (Norton Critical Edition, 2<sup>nd</sup> ed.)  
Whitman, Walt. *The Complete Poems* (Penguin Classics)

**On-line Texts**

In addition to obtaining the anthology listed above, students are responsible **for printing and bringing to class** copies of assorted reading materials posted on the class blackboard site; failure to bring items to class will result in attendance penalties of ½ point per occurrence.

### **General Requirements (and grade distributions)**

One mid-term examination	30%
One final examination (cumulative)	40%
One essay	20%
Reading Quizzes	5%
Attendance	5 %

## **I. Aims and Introductory Remarks**

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### **1. Class Goals**

Pedagogical goals for this class may be divided into three categories:

- (a) **Structural or Formal:** Recognize the difference between content and form in a literary text. Account for formal attributes in terms of literary devices including metaphor, imagery, sequencing and the like. Distinguish between art and other modes of discourse.
- (b) **Literary Historical:** Become familiar enough with each author to give a brief account of his or her characteristic ideas and style in a few sentences. Become deeply informed about several primary texts with which one can associate an author's name and achievement. Distinguish between the various literary schools and movements in modern literature. Think about literary history in critical terms.
- (c) **Intellectual and aesthetic:** Read literary texts with an eye toward broader questions of intellectual importance and urgency. Understand philosophical questions that motivate literary movements and styles. Study the workings of a literary text in a way that enriches and enhances one's enjoyment of the work.

### **2. Reading**

The course is designed so that students will be expected to read a great deal more material than we will have time to discuss in class. Class conversations will focus primarily on exploring brief portions of the reading assignment (which are noted in the syllabus), so that students may then return to the rest of the text with new insight in preparation for their exams and essays. Students are always encouraged to introduce relevant material from the text into class discussion and on graded assignments.

### **3. Class Discussion**

Class will consist of some lecture but will be driven primarily by student questions and dialogue. Students can best prepare for discussion by (a) reading the introductory material to each assignment, (b) reading the assignment several times, (c) marking the text with notes and questions, (d) actively integrating those notes and questions into their contributions to class discussion, and (e) researching the work of scholars and critics of literary modernism in scholarly monographs and literary periodicals.

## **II. Specific Requirements**

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**1. Examinations:** Exams will consist of three sorts of questions: identification, multiple-choice, and short essay. Identification questions involve identifying the author and title of a given passage, though they may also require a short explication of the passage indicating its style, precedents, and place in the literary tradition. Multiple choice questions involve recalling and often synthesizing materials from readings and

class discussion. Short essay questions will ask you to respond to a brief, specific question at a certain length. Short essay questions may address literary periods and movements, stylistic devices, terminology, and the like.

(1) You should use a list of authors and titles to help with the identification segment of the exam, but you are responsible its preparation, and the list is subject to my examination and approval

(2) You must bring a blue book with you to class on the day of the examination, and you must answer exam questions in numerical order.

**2. Essays and writing workshops:** Each student shall submit one essay early in the semester and a heavily revised version at the end; detailed instructions and grading criteria shall be available on blackboard. Writing workshops will be held throughout the semester thereafter to help students revise their essays before the revised submission is due. The first submission shall be worth 40% of the assignment grade; the revision, 60%. All grades for writing workshop assignments shall be included in reading quiz category, below.

**3. Reading Quizzes:** Reading quizzes will be unannounced and will typically consist of three short questions that will be answerable after having read the assigned material for that class period. No make-up quizzes will be administered. I calculate quiz grades on a weighted scale as follows: 3/3=100%, 2/3=75%, 1/3=50%.

### III. Course Policies and Guidelines

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**Email Policy:** Please note that all email messages to me must contain in the subject line (1) your last name and (2) the course number. Messages without the proper subject heading are not likely to receive responses. I do not accept essays or examinations via email.

**Grading Policy:** Each assignment will be graded on a scale from A to F. All questions about grade assessment on specific assignments should be addressed to me directly, not to the teaching assistant. You must complete every assignment to pass this class.

**Late Submission Policy:** All papers or assignments turned in after the class period in which they are due will be penalized one letter grade *per day* late (not per class period). Please arrange to have your written assignment delivered to me or to my mailbox by the end of class on the date due if you are absent.

**Participation Policy:** Please arrive to class on time and prepared for discussion with notes and questions. Frequent tardiness will affect your participation grade adversely. Students are welcome to speak with me about the status of their participation grade and what they can do to improve it. Also, students are encouraged to meet with me in order to offer feedback on class discussion if they find that they are unable to participate as much as they would like.

**Attendance Policy:** Attendance is mandatory and counts for 5% of your grade. Not bringing the text to class will affect your attendance grade negatively. Excused absences must not exceed 2; an excused absence is simply one of which I have been advised ahead of time either by written note or email. Missing 5 or more classes (in a TR course) or 6 or more classes (in a MWF course) will result in an "F" for the course. If you are absent, it is your responsibility to take all steps necessary to complete the assignment for the next class on-time. Calculate your attendance grade using the formula  $[(10.0 - A) / 10]$ , where A= the number of unexcused absences.

**Office Hours:** I welcome students to meet with me during office hours or, if they are unable to meet during that time, to contact me so that we can schedule an alternate time convenient to us both. Please be sure to read the "email policy" (above) when requesting a meeting via email.

**UNCG Academic Integrity Policy:** First responsibility for academic integrity lies with individual students and faculty members of the UNCG community. A violation of academic integrity is an act harmful to all other students, faculty and, ultimately, the entire community. Specific information on the Academic Integrity Policy and obligations of faculty and students may be found online at <http://academicintegrity.uncg.edu>.

Selling class notes for commercial gain or purchasing such class notes in this or any other course at UNCG is a violation of the University’s Copyright Policy and of the Student Code of Conduct.

**Student Counseling Center:** If you have difficulty meeting the demands of this or any class because of personal or family problems, anxiety, or any other emotional distress, please contact the Student Counseling and Testing Center: (336) 334-5874. <http://studenthealth.uncg.edu/ctc/>.

**Important notice regarding disability:** UNCG seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Office of Disability Services located at 215 EUC. See: [www.uncg.edu/ods](http://www.uncg.edu/ods)

#### IV. Reading and Exam Schedule

Date	Topic and full assignment	Focus items for class
14-Jan	Introduction	
16-Jan	Emerson, Ralph Waldo	(1) “Nature,” in <i>Essays and Poems</i> , (2) “Romanticism” entry, <i>Concise Oxford Companion to Literature</i> (PDF)
18-Jan	Emerson, Ralph Waldo	“Self-Reliance,” <i>Essays and Poems</i>
21-Jan	Martin Luther King Jr. Holiday	no class
23-Jan	Emerson, Ralph Waldo	“An Address,” <i>Essays and Poems</i>
25-Jan	Emerson, Ralph Waldo	“Experience” <i>Essays and Poems</i>
28-Jan	Whitman, Walt	“Song of Myself” in <i>Leaves of Grass</i> (pp. 63-124)
30-Jan	Whitman, Walt	“Song of Myself”
1-Feb	Whitman, Walt	“When Lilacs last in the Dooryard Bloom’d”
4-Feb	Dickinson, Emily (all)	“The Soul Selects Her own Society”
6-Feb	Dickinson, Emily	“Because I could not Stop for Death”; “I heard a Fly Buzz when I died”
8-Feb	Dickinson, Emily	“There’s a Certain Slant of Light”; “A Narrow Fellow in the Grass”; “A Bird came down the walk”
11-Feb	<b>Writing Workshop 1</b>	
13-Feb	<b>Essay Due</b>	
15-Feb	James, Henry	“The Turn of the Screw” (in <i>Norton Critical Ed.</i> )
18-Feb	James	“The Turn of the Screw”
20-Feb	James	“The Turn of the Screw” (TBA)
22-Feb	Perkins Gilman, Charlotte	“The Yellow Wall-Paper”
25-Feb	Gilman	“The Yellow Wall-Paper”; “Why I wrote The Yellow Wall-Paper” (PDF)
27-Feb	Gilman	“The Yellow Wall-Paper” (cont); Greg Johnson,

		“Gilman’s Gothic Allegory” (PDF)
1-Mar	TBA	
4-Mar	<b>Writing Workshop 2</b>	
6-Mar	Review	
8-Mar	<b>Midterm</b>	
11-Mar	spring break	
13-Mar	spring break	
15-Mar	spring break	
18-Mar	Frost, Robert (all)	“Reluctance” (Norton); “Into My Own” (PDF); Table of Contents from <i>A Boy’s Will</i> (PDF);
20-Mar	Frost, Robert	“Stopping by Woods on a Snowy Evening”; “The Road not Taken” (Norton)
22-Mar	Frost, Robert	“Birches,” “Home Burial”
25-Mar	<b>Writing Workshop 3</b>	
27-Mar	<b>Library Workshop</b>	
29-Mar	no class, spring holiday	
1-Apr	Anderson, Sherwood	“Hands,” from <i>Winesburg, Ohio</i> (Norton)
3-Apr	Anderson	“Hands”; David D. Anderson, “Sherwood Anderson’s Moments of Insight” (PDF).
5-Apr	Anderson	“Mother”
8-Apr	Eliot, T. S.	“The Love Song of J. Alfred Prufrock” (Norton)
10-Apr	Eliot, T. S.	“The Love Song of J. Alfred Prufrock”
12-Apr	Eliot, T. S.	“The Love Song of J. Alfred Prufrock”
15-Apr	Hemingway, Ernest	“The Snows of Kilimanjaro” (Norton)
17-Apr	Hemingway, Ernest	“The Snows of Kilimanjaro” (Norton)
19-Apr	Hemingway, Ernest	“The Snows of Kilimanjaro” (cont); Marion Montgomery, “The Leopard and the Hyena, Symbol and Meaning in ‘The Snows of Kilimanjaro.’” (PDF)
22-Apr	<b>Writing Workshop 4</b>	
24-Apr	Williams, William Carlos	“Danse Russe” (PDF); “Spring and All”
26-Apr	Williams, William Carlos	“The Red Wheelbarrow”; “This is Just to Say”
29-Apr	Williams, William Carlos	“The Young Housewife”
30-Apr	<b>(Friday schedule) Review Final revision due</b>	
1-May	<b>Reading Day (no class)</b>	

8-May	<b>Final Exam, 8-11:00AM</b>	
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